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funeral march. The work is well constructed, ingeniously elaborated, and is instrumented with variety and power. It was ably conducted by Mr. Morgan, and was superbly played, and was received with such unanimous applause by the audience, that it must be counted as a decided success.

Mr. Carl Rosa played a movement of Mendelssohn's violin concerto in a smooth but unimpressive manner. The concert closed with the March from the Prophets. It was really a fine entertainment, and gave to the vast audience present unqualified contentment.

With the Sunday evening concert, closed the most pretentious Musical Festival that has taken place in this city for nearly twenty years. One of a similar character was given between 1848 and 1850 by the American Musical Institute, under the management of Mr. Henry Meiggs and the direction of Mr. George Loder. It proved a monetary failure, but a great artistic success. The choral singing was infinitely superior to that of the Festival just closed, the solo singers were far more equal in talent, and generally more competent than those we have just heard, but the orchestra was inferior both in numbers and in executive ability. The conductorship was in able hands, for Mr. Loder was a dashing intelligent, and competent director, and as he had the sole control, there was an unusual uniformity in the excellence of the performances.

In commencing the Festival just concluded, Mr. L. F. Harrison took a broad view of its needs, and did his best to draw around him the best talent that could be procured. The narrow-minded, contracted policy which controls the use of Steinway Hall, fettered him in some respects, and placed much admirable talent out of his reach; but Mr. Harrison undoubtedly laid out his plans on a scale which admitted of no niggard use of means, and which but for complications beyond his control, would have resulted far more brilliantly. He did his part nobly; individually, he took upon his shoulders the risk of from ten to thirteen thousand dollars, at the close of the musical season and in the face of the hot weather, determined that the Festival should be carried on, although every dollar of his venture should be lost. Whether he has been made a sacrifice to the cause of art, or whether he has made large profits by his enterprise, we do not know, but we do sincerely hope that the pecuniary results will at least yield him a fair return for his investment, so that he may be encouraged to enter the field again next year, under circumstances which will leave him entire liberty of action, and yield him a larger selection of excellent material to work up the second Festival brilliantly.

We accept this Festival, with its many shortcomings, as the earnest of the future, and we shall build up great expectation for Harrison's Second Annual Festival.

We cannot close this article without giving our meed of praise to all those concerned in the Festival. Nine performances were given in seven days, all of which required long and tedious rehearsals, compelling an amount of physical labor not easy to endure, and yet of all the soloists, choristers, and instrumentalists, not one sent an excuse, not one was absent, but all worked cheerfully and with enthusiasm to the last. The case is unparalleled, and speaks trumpet-tongued of the thorough good will existing between the performers and the manager.

#### A FORCING BED FOR PUBLIC OPINION.

The amount of bombastic twaddle furnished by the writers for Messrs. Steinway & Sons in Paris, is positively surfeiting, and would be entirely so, but for that spice of Munchausenism, which seems inevitable in all the statements emanating from that house.

The last *canard* furnished by that great originator, E. R., to the *Weekly Review*, is one of his finest pieces of bombast androdomontade. He states that the decision as to the piano medals is a public secret—this is meant for a joke—and innocently says that it is reported in the German papers that the result was achieved with batteries of champagne, masked by forests of asparagus—that is, that the great firm who, as he says, has got the first gold medal, used other means than the merits of their instruments to influence a verdict in their favor. This is a candid admission of a fact which does not surprise us. But E. R. says that the jury could not be bought (did he try it?), except one old man, who was so aged that he could not mention his name!

He then says that the struggle for supremacy was between Steinway and Chickering, but that the public, the manufacturers, and the artists, without any exception, decided in favor of Steinway and their inventions (!!!), who consequently are to have the gold medal. Now the editor of the *Weekly Review* also owns a German musical paper, the last issue of which contained a full list of the awards of all classes of musical medals, copied from the *Signale* of Leipsic, which is headed thus:—"John Broadwood & Sons, of England, have been awarded the Grand Gold Medal, and Steinway and Chickering have been awarded Diplomas?" How is this, Messieurs? the accounts do not tally very well. Still it is the easiest thing in the world to substitute the name of Steinway for that of Broadwood, for advertising purposes over here!

Mr. E. R. states that the Emperor wished that at least one English exhibitor should have a gold medal in every class; consequently, John Broadwood & Sons were awarded a gold medal for pianofortes. E. R. acknowledges that Broadwood is a prominent manufacturer, but asserts that the medal was purely compli-

mentary, that is, not given on the score of merit. Now this same Broadwood & Sons, besides having a reputation based upon a hundred years of splendid work, and wealth sufficient to buy out all the manufacturers in America, is the same Broadwood who took the first medal at the London Fair of 1862, when Steinway & Sons stood the eighth on the list. He was the first when the Steinways published to the world that they had taken the medal over all competitors, and the correspondent of the New York *Daily Times* coolly stated that "the endorsement of the Jury, in favor of the Steinway Pianos, was stronger and more to the purpose than for those of any other maker!" And this in the face of the official report, which opens with the following words:—"Messrs. Broadwood & Sons (United Kingdom, 3372) stand, without controversy, at the head of the pianoforte makers who exhibit on the present occasion."

These correspondences are the most transparent humbugs of the age. The writers are the friends of the manufacturers, and devoted to their interests, while the papers here are used merely as forcing beds for public opinion, making a falsehood as current as truth, and playing the stool-pigeon between the manufacturer and the public.

And still the vexed question, "Who has got the medal?" is as yet undecided, and we suggest to the public to keep cool until the first week in July, when it will be solved beyond peradventure. Above all, do not believe in flaming, delusive advertisements, and do not let any man put up his flag until he is sure that he has won the battle.

#### THE PARIS EXPOSITION.—THE AMERICAN PIANOS.

We copy the following brief but pointed remarks from *La France Musicale*, by the last mail:—"In America the manufacture of pianofortes has made rapid progress. In this section (the American) there are two manufacturers who dispute the supremacy, with a great deal of intensity. These are the Messrs. Chickering of New York and Boston, and the Messrs. Steinway of New York.

"We have thoroughly examined all the instruments manufactured by both firms, now on exhibition, and without the least hesitation, we join in the unanimous opinion in favor of the Chickering pianos, which have occupied the public mind, and created a sensation during the past month, nearly equalling in interest the question of the Duchy of Luxemburg."

OPENING OF JOHN B. DUNHAM & Son's NEW PIANOFORTE MANUFACTORY.—We proposed giving an account of this interesting event in this week's issue, but want of space prevents us. We shall do so, however, in our next.